THE USE OF PROJECTS IN RELIGIOUS EDUCATION

GERTRUDE HARTLEY

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JUDSON TRAINING MANUALS

FOR THE SCHOOL OF THE CHURCH

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THE USE OF PROJECTS IN RELIGIOUS EDUCATION

By

GERTRUDE HARTLEY

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BOSTON CHICAGO ST. LOUIS LOS ANGELES
KANSAS CITY SEATTLE TORONTO

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THIS LITTLE VOLUME IS LOVINGLY

DEDICATED

TO THOSE ON WHOM MY HANDWORK EXPERIMENTS WERE FIRST TRIED, WHOSE INTEREST AND LOYALTY NEVER WAVERED, WHO TAUGHT ME MORE THAN I EVER TAUGHT THEM, AND WHO WILL ALWAYS BE

"MY GIRLS"

EDITORS' FOREWORD

THIS volume is one in a series of texts in religious education known as the *Judson Training Manuals for the School of the Church.*

These manuals are arranged in three groups, namely, general, departmental, and parent-training. The *general* group includes vital teaching, story-telling, educational evangelism, expression through worship, handwork, community service, appreciation of the Bible, educational leadership, and kindred worth-while themes in the field of religious education. The *departmental* group covers courses for every department of the school of the church—Cradle Roll, Beginners', Primary, Junior, etc. The *parent-training* manuals emphasize religion in the home and the necessity of training for the God-given, heaven-blessed privilege of parenthood.

It is the aim of these manuals to popularize the assured results of the best psychology and pedagogy and to make them the willing and efficient servants of all workers in the school of the church.

Both the editors and the writers want these books "to live where the people live" and to be of real

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value to those forward-looking folk destined to be the leaders in religious education.

To this end, each course will be (1) simple in language, (2) accurate in statement, (3) sound in psychology, (4) vital in pedagogy, (5) concrete in treatment, (6) practical in purpose, and (7) spiritual in tone.

THE EDITORS.

FOREWORD

It would seem that no new book on handwork is necessary in the present enlightenment which is increasingly evident in the modern church school. To many, however, this phase of teaching has never seemed of sufficient importance to be used as an aid to better teaching. Many have curtailed their usefulness and failed to completely arouse the interest of the pupil through ignorance or neglect of this most interesting method of presentation of truth.

"The Use of Projects in Religious Education" takes the experiences of many people and makes them available to the hosts of teachers who have never been aware of the many commonplace things at hand which can serve a pedagogical purpose.

While the teachers' problems are not stated in so many words, the constructive suggestions recognize them. There are set up those enterprises which will help the pupil to know and desire the truth.

Handwork may be merely a "stunt," an occupation, or an entertainment for the pupil. It may be restricted to children of a limited age. Some teach-

ers feel it is beneath them or too immature for their pupils, older grown. Too long has there been suggested the use of expensive material or elaborate settings for complete success. The expense entailed constitutes a prohibition to universal acceptance. The principles presented in this book, however, are such that any average teacher anywhere, with some time and patience, can be assured a considerable degree of success. An artistic sense is valuable, but not invaluable. Spare moments of time will accomplish much.

On the whole, the author shows how handwork is valuable both with elementary and teen-age pupils, under the every-day circumstances surrounding the average teacher of the church school.

The book intends to show how to illuminate the Bible and sacred subjects; to reveal the truth of God in the Word, in sacred hymns; to aid in memorization; to interpret the acts of men and women, the deeds and events, the customs and traditions, the facts and forces of righteousness in an ancient world. The old becomes new; the strange, familiar; the familiar, fascinating; and the principles of righteousness, the guides of today.

Every law of instruction presented has been tested through a period of years in classes, schools, insti-

tutes, and summer conferences. Scores of teachers and hundreds of pupils are duplicating these suggestions, and testify to their teaching value. They all see that handwork is but a means to an end, and that end is to "learn by doing."

Not the least valuable pages of the book are the illustrations. The objects pictured represent the work of boys and girls and the youth of many Sunday schools in many states. Each one made real some biblical character, some truth, or some thing which needed to be remembered.

If the theme of the book is "We learn by doing," the admonition of the Great Book it illumines for the worker is "Whatsoever thy hands find to do, do it."

F. F. Peterson.

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CHAPTER I

THE PROJECT METHOD

"The Project Method"—this phrase, utterly unknown just a very short while ago, is now heard on every hand. Educators are reconstructing their entire *modus operandi* to conform to the idea. Teachers of chemistry, music, manual training, language, domestic science, mathematics, alike find it suited to their needs and effective for their ends. Inevitably, therefore, church school teachers, workers in religious education, and leaders of young people's societies are also adopting and adapting it to their particular needs.

What is this "project method"? Exactly what its name implies, impression projected into expression; the laboratory method. In the last analysis it is just "learning by doing."

Elementary Sunday school teachers who are not the product of a modern normal school or have not had the advantage of technical training, and may consequently be somewhat timid about attempting anything enveloped in such scientific phraseology, will feel at once comforted and at home in the presence of the familiar handwork motto. In fact, the whole crux of this newer method of lesson presentation lies in this point, that we do learn by doing,

which statement is at the same time the basic principle of all handwork that deserves the name.

The new application of the old word (project) simply signifies that the lesson is being exemplified, demonstrated, *projected,* by the pupil; that the teacher has accomplished something far more valuable than the mere transmission of facts, i. e., the arousing of the pupil's own mental activity, and his real participation in the work of the class.

Our church school teachers are quite familiar with the fact that this aroused interest on the part of the pupil is at once essential to and dependent upon real learning. What all have not yet fully realized is that the highly desired result may be accomplished through agreeable means. Boys and girls love to do things. The creative instinct is strong within them, the unending busyness of childhood being partly due to its incessant urge. As an outlet for this energy nothing more valuable than handwork has yet been devised. Nor does its greatest worth lie in the fact that it will occupy restless fingers. Handwork that engages the hand alone has no place in a real curriculum. Its value is in its instructional possibilities. This at once raises its level and increases its dignity. It corrects the idea evidently existing in the minds of some who venture its employment but who look upon it as a sort of " stunt " the performance of which is an end in itself. A real appreciation of handwork, an accurate conception of its worth, leads the teacher to ask not " What can we do? " but " What can we do that will impress the

lesson more deeply or permanently upon the minds of these boys?" or "What can we do that will make this lesson more clear, or this story more vivid?" Only handwork capable of such accomplishment is worth the time spent upon it.

This being the fact, the aim of our manual effort is not the production of a fine artistic achievement, desirable as this may be, but the solidifying of an impression made upon the pupil's mind and life. We prefer to have the work well done, neat, thoughtful, beautiful if possible, but this is after all of secondary importance. What the work does for the boy is vastly more significant than what the boy does to the work.

The lesson having been taught and the approach made through the "ear gate," the illustrations having been shown and examined, affording an approach through the "eye gate," it remains for the teacher to complete this *triple entente* by the third approach, through the sense of touch.

The new graded lesson material recognizes this principle and utilizes the instincts to which reference has been made. Such periodicals filled with suggestions for work for both teacher and taught are valuable indeed, making it possible for those lacking in originality and resourcefulness to still reap the benefit of such doing.

Vastly more precious, however, is the work done by the pupil upon her own initiative as an expression of her individual reaction to the truths presented. Such handwork constitutes a useful and fascinating

form of home-work for the Sunday school class, and any teacher who has once used this method of sustaining the interest of pupils in the lesson material between Sundays, has no uncertain answer to the question so often asked, " What is the best time for the doing of handwork? " While with the very little people it is necessary that the expression follow as closely as possible the making of the impression, better results attend the work of Junior and Intermediate boys and girls done at home during the week, when it is possible for them to put into their production time and thought and care impossible to bestow in the short Sunday school session.

A piece of handwork which speaks loudly and unmistakably of the work of a class of girls studying the Junior graded lessons is a book of two hundred twenty-three pages. At the beginning of the quarter the teacher outlined to the class her idea for the new work, presenting it as a form of reward for painstaking effort over the quarterlies just completed. She provided herself with two hundred fifty sheets of ruled paper in an attractive blue shade. The scheme was that as a part of her own preparation of the lesson each week she would plan for every pupil a specific task to be done as home-work on the lesson after it had been taught. At the close of the session Sunday one of the blank blue pages would be handed to each girl, together with a typewritten slip stating her " weekly stunt," as it came to be called. The following week the work was done by the pupil at home and turned in Sunday to the

teacher who graded it, added to the wall chart the red, blue, or gold star signifying good, better, or best work on the part of the girls whose names appeared there, and took the pages home carefully to punch the necessary holes down the left side, and lace them firmly together.

Week by week the book grew, eight pages (one from each of the eight members of the class) being added regularly. Before completion certain introductory leaves were prepared, as the "title-page," "table of contents," "frontispiece," etc. The last "chapter" is made up of the examination papers of the class on the lessons covered that quarter. The whole, simple as it is, makes an impressive piece of work, revealing with unmistakable clearness the success or failure of the teacher in her effort at lesson presentation. A list of the assigned tasks for one week may be suggestive.

Pearl: Write the story of the sending out of The Twelve.

Martha: Draw the things The Twelve were to take with them.

Lillian: Draw a map of Palestine, putting in Lake Galilee, the River Jordan, Dead Sea, Jerusalem, Capernaum, and Nazareth.

Virginia: Write the story of the first trip out as one of The Twelve might have told it after he returned home.

Lucy: Illustrate the Key Verse. On the other side of page make a list of the things which you have "freely received."

Beth: Write all you can about Jesus' reasons for giving The Twelve the directions he did. Take one at a time and explain it. Avoid using the words of the quarterly.

Vera: Make a staff (from piece of soft wood) and a sandal.

Helen: Write answers to the following questions:

(a) Who are the "sent" ones today?

(b) What text gives them their marching orders?

(c) What have we of which we may "freely give"?

FOR FURTHER CONSIDERATION

Define "project" when used as a pedagogical term.

Name ten things which we learn to do by doing them.

What three avenues of approach to the interest of the pupil has the teacher?

Should educational methods proven successful in the public school be adopted in the church school?

What value to the teacher would accrue from following the plan suggested of making a class-book on the quarter's lessons?

Discuss the value of home-work on the lesson after its presentation in class compared with the familiar mode of "studying the lesson."

How may we test the worth of handwork?

CHAPTER II

RAISING PROBLEMS AND CARRYING THROUGH ENTERPRISES

Our educational friends tell us that the project method is "the raising of a problem and carrying through of an enterprise." One teacher of first year Intermediate girls tested its value with satisfactory results when planning the expressional work for the lesson on the four soils ("The Sower").

"Oh! I know those soils now," announced one of the class at the close of the lesson period, "but I'll never remember it. I've read and heard about them forty times, and always get them mixed up and all crooked in my mind."

It was then the teacher "raised the problem."

"This week as your home-work, I want you each to develop this lesson in some way that you feel sure would make a class of which you were teacher both understand and remember it," she said. "You can use any methods that you believe will make the proper impression."

The next Sunday the girls submitted their work—the "enterprises" which had been "carried through." The varied results presented were most gratifying to the teacher.

One had found in magazines pictures of the "wayside," the stony ground, the thorn-infested ground, and a field of crowding grain. These she had carefully cut out and mounted on a heavy pasteboard card. Beside each illustration she had written the descriptive Scripture passage until a complete story was presented by both pictures and words. Another girl brought four small boxes, fitted into a larger one, the four being filled respectively with hard packed earth, pebbles, thistles, and oats. Still another had worked out her ideas in poster form. Against a background of blue (sky) and brown (earth) pasteboard the figure cut from Millet's "Sower" stood out boldly. At the extreme left a path was roughly sketched, and on it was securely glued a sprinkling of seeds. Birds cut from picture postcards, papers, magazines, etc., were added in such a way that they seemed to be flying from all directions toward the seeds. The next section showed some tiny pressed stems and twigs, which were crowded and crushed by the small stones glued firmly to the background. Section number three was completely covered with pressed thistles, and the fourth as thickly with dried wheat. Each girl was very decided in her opinion that such a representation as she had prepared would make the matter of soils vividly real to any class, and could not fail to be remembered. The finale delivered by the one whose mental picture was inevitably "mixed up and crooked" when the lesson approach came through the ear only, particularly in-

A sower went out to sow his seed
Some fell by the way side and it was trodden down and the fowls of the air devoured it
1
And some fell upon a rock and as soon as it was sprung up it withered away because it lacked moisture
2
And some fell among thorns and the thorns sprang up with it and choked it
3
And other fell on good ground and sprang up and bore fruit an hundredfold
4
Some Seed Sowers Today

Illustrations worked out by a Junior class studying the parable of "The Sower."

terested the teacher. "Well, anyway, I know *I've* got it straight now for all time," she said.

To clinch this lesson and make sure of the practical application, at the next mid-week meeting of the class the teacher suggested that they make a big poster to hang in their class corner, showing "Some Seed Sowers of Today." The girls enjoyed working this out quite as much as any game which might have been introduced, and the social hour of the class was definitely linked up with the study hour; a consummation devoutly to be hoped for.

A teacher of Intermediate boys was concerned over their ignorance regarding the sequence and classification of the books of the Bible, and even more so because of their indifference over this ignorance. With malice aforethought she "raised" the following "problem": "How would you suggest the boys of the Junior Department be taught the books of the Bible?" A prolonged and detailed discussion followed, one result of which was a "library" of "books" made by these boys, of sixty-six blocks of wood, the sides and backs of which were covered with colored paper, the ends and one side edge of each being gilded and the name plainly printed on the back. Thus the books of early history were "bound" in red, later history in yellow, poetry in light green, major prophets in light blue, minor prophets in dark blue, gospels in white, history books of New Testament green, Pauline letters lavender, general letters purple, prophecy pink.

The completed set proved, though by no means for the first time, the truth of the statement that boys and girls will do for others that which they could not be prevailed upon to undertake for themselves, and made no mean addition to the collection of handwork on exhibition Children's Day. An amusing feature of the incident was the importance which this matter suddenly assumed in the estimation of the boys working it out; and the fact that upon its completion it was found that they had all unconsciously come into possession of the facts so long ignored, having actually learned by doing. Thus once more the carrying through of an enterprise which involved the answer to a problem raised had achieved the desired end in the acquisition of knowledge as a result of mental activity on the part of the pupil.

This same piece of memory work was approached by the girls in the Junior Department from a different angle, but with similar effect. The principal prepared an "exercise" which called for sixty-six girls, each representing a Bible book. The five girls standing for the books of early history wore red sashes, made by themselves, on which in white letters appeared the names "Genesis," "Exodus," "Leviticus," "Numbers," "Deuteronomy"; the five major prophets had pale-blue girdles, the general epistles purple, etc. Each group was called to the front in turn, when every girl made a brief statement regarding the book she represented. For instance:

"'Genesis' means beginnings. This book tells of the beginning of many things. The very first verse is, 'In the beginning God created the heavens and the earth.'"

"'Ecclesiastes' is one of the wisdom books. It tells us much of the customs and ideas of the Jews in Old Testament times. In it we find the verse 'Remember now thy Creator in the days of thy youth.'"

"'Romans' is Paul's longest letter and was written to the Christian church in Rome for its encouragement and direction. In it Paul says that he is 'not ashamed of the gospel of Christ; for it is the power of God unto salvation to every one that believeth; to the Jew first, and also to the Greek.'"

FOR FURTHER CONSIDERATION

Give a definition of the project method of teaching.

What is your opinion of the value of such illustration as that of "The Soils" (or "Sower") described?

Describe a "library" of the classified books of the Bible made according to the suggestion in this chapter. In what would its great worth consist? Would it have a secondary value?

In what point has the preparation and giving of the "exercise" on the books of the Bible the advantage over the making of the "library" as a teaching force?

Would it be difficult to interest the average junior boy in the making of such "books" as here described, or the average junior girl in the working out of such an "exercise"?

What material properly finds a place in the Children's Day exhibition of the church school?

CHAPTER III

MORE PROBLEMS AND ENTERPRISES

The lesson writers of the past have exhibited a decided partiality for David. Of Jeremiah, "the greatest Old Testament character," the pupils in our elementary and young people's divisions have heard practically nothing; even Moses has received scant attention, while there has been no reason to suppose from a perusal of the selected lesson material that any woman other than Ruth has ever been noticed by Holy Writ. David, however, in diverse incidents and with sundry applications has been served and served again, a different seasoning or garnish evidently expected to suit the same diet to any digestive apparatus. Thus Beginners, Primary, Junior, and Intermediate pupils have been each in turn supplied with a generous portion of the shepherd-king, until familiarity if not breeding contempt has certainly failed to show itself in any real appreciation. How to present this material in fresh ways becomes after a time a very real problem.

Realizing that the average boy is more likely to remember what he finds out for himself than that which he is told, the Intermediate principal proposed that during the quarter when most of the

lessons centered about this character, the boys work out something which would "say 'David'" to every beholder, the results to be presented on review Sunday. When time for "the opening" came an interesting collection was turned over. Edward, who had literary ambitions, had written the story of David from the cradle to the grave and given a most readable edition; Edgar, who had some knack at drawing but would never settle down to a task demanding as much concentration and effort as the story, had drawn on a large square of manila paper a group of objects—a shepherd's crook, a bow and arrows, a water bottle, a spear, etc., which instantly reminded one of the best-known incidents in this spectacular career. Edwin had sought out by aid of the catalogues of such picture-houses as those of Perry, Brown, and Wilde, all the pictures of episodes in which David figured, and mounted them on squares of pasteboard which fastened together by wire rings made a fine panel to hang between the class-room windows. It was Edmund's collection, however, which literally "took the cake." From a bit of heavy electric-light wire he had fashioned a shepherd's crook, which was afterward painted a wood color; a sling made of a bit of an old kid glove and strings, came next; a shield shaped out of soft wood, covered with the remains of the glove, studded with brass-headed tacks and supplied on the inside with an arm-strap, was a further step; a harp, whittled from a cedar shingle, strung with pieces of colored twine fastened to pins driven into

Models representing the life of David, of Moses, an Oriental bed, a roll, a wedding garment, the first nine books of the Bible

the wooden frame which was carefully gilded, proved a clever and greatly admired addition, and the collection was completed by a crown of stiff canvas covered with yellow satin and ornamented with a generous supply of (jewel) beads of many sizes, shapes, and colors.

This group of models so fascinated the boys that each wanted to work out something similar. On the strength of the impulse it was decided that during the next quarter every boy would choose a hero from the patriarchs studied and make a set of objects to represent his life. Several interesting collections were a result, but the information acquired about these characters, because there was an immediate need and use for same, was the important feature.

When Edward said, "I read every word in the Bible about Moses over three times, and looked him up in the encyclopedia besides, before I could decide what models to make," it pleased his teacher quite as much as did the small basket, the wooden staff, and the tablets of stone (gray pasteboard) he presented. Edwin's offering on Abraham was a wee tent, an altar molded in clay, a bundle of faggots (small twigs), and a shepherd's crook. Edmund's box contained a bit of white kid dripping wet, a piece of sheepskin dry and fluffy, and a finely shaped and polished wooden sword, at once reminding all of the man who tried the Lord in the wet fleece and in the dry, and whose battle cry was, "The sword of the Lord and of Gideon."

With the little folks also, such methods of expressing the impression made, of "projecting" the lesson, are not only effective, but hailed with joy. From time immemorial the cutting out and pasting of pictures has held a peculiar interest for children. Its use antedates Froebel and Montessori, but until recently has not been brought to the help of the Sunday school teacher against the mighty force of distractions which constitutes her most ubiquitous competitor.

One teacher of first year Primary pupils had just finished her lesson story of the care of the heavenly Father for his creatures. At its conclusion, and before the attention drifted to other centers, this tactful woman, reaching under her chair, produced a dozen old Sunday school papers, rescued from the librarian's surplus stock.

"See how many pictures you can find here," she said, "of things for which the heavenly Father cares."

Immediately the children caught the idea, and fell to work. As they pointed out the babies, birds, fish, sheep, butterflies, kittens, dogs, the teacher quickly clipped out the pictures, and using a small tube of paste and old handkerchief, mounted them neatly on a piece of smooth wrapping-paper brought for the purpose. The addition of a few explanatory words completed the "beautiful picture" which was the pride and joy of that class for many a day. "We made it ourselves" is the crowning boast of children of all ages. This picture, moreover, is the

The Primary children's "Expression" of the "impression" received by the teaching of the lesson on the Heavenly Father's care of his creatures.

material evidence of the pupils' grasp of that particular lesson truth. The next step will very naturally be a new interest on their part in all these things over which the Father's care is extended, and an added kindness to their playmates and pets.

The teacher of a class of Junior boys had some serious problems raised in her own mind when she found that, in one case at least, lack of information plus hazy thinking (or none at all) had led him to suppose the "roll" which Jesus "took, and sat down" when in the Nazarene synagogue, was "a kind of a biscuit"; and, on another occasion, discovered that in the minds of these boys the command, "take up thy bed and walk" seemed nothing short of unreasonable since, as they argued, "no matter whether it was an iron bed, or a wooden one, or just a cot, how could even a well man carry it with its mattress and pillows, sheets, blankets, and quilts?"

A few such frank and serious replies sufficed to convince this inexperienced teacher that it is never safe to take a pupil's understanding for granted. The great dearth of religious instruction of any sort in the average home today makes it necessary for the worker in the church school to observe in most practical fashion the pedagogical principle of apperception, and to make sure he is proceeding from the truly "known to the unknown," and not from one unknown to another. It is the height of folly to expect a child to understand in any other way than in terms of his own experience. To a boy

whose whole acquaintance with "rolls" has been limited to those of the "raised," "graham," or "Parker House" variety, who has never heard of the ancient Hebraic scroll, or noticed a picture of one, the teacher must bring some very definite and concrete information before he can intelligently approach the truth at the heart of this particular Scripture passage.

Here then, was the problem—how should such be presented? From several possibilities was finally chosen that of making, in miniature, such a roll, so that the lad could, not only hear about it, but see and handle one. Before it was possible that this enterprise be carried through, however, the teacher was obliged to brush up his own data concerning this historic device, but, aided and abetted by Bible dictionaries and encyclopedias, it was interesting enough to prepare the two little wooden posts, and fasten thereon the strip of "parchment" paper on which was written "Hebrew" far beyond the ken of the most learned Jew.

As a finished model this roll would never have been awarded a ribbon of even palest blue. Nevertheless it was a perfect success. It won immediately, from all the boys, that quality of spontaneous attention so desired by teachers, and made possible a more vivid and accurate comprehension of this unfamiliar article than would have been possible by a lengthy verbal description no matter how carefully given.

The thin mattress, or heavy rug, was also readily

made in a model, with equally satisfactory results. It is worthy of note that in both cases the pupils most interested, without suggestion from the teacher, reproduced these models. Their personal reaction was probably expressed by the concluding words of one lad to his teacher: "I understood it when I saw your bed, and when I'd made my own I knew I'd never forget it."

Such methods of approach would be of great, if not equal, value for the teacher of adults were men and women as eager as are children to either learn or do. Unfortunately the usual adult class clings very closely to the strictly lecture form of teaching, being content to let the instructor do the major part of both talking and thinking, and manifesting its own mental activity mainly through the broaching of questions that readily merge into lengthy and scattering discussion of questionable merit.

A class of younger women studying the parables of Christ found a real difficulty in the one familiarly spoken of as "the wedding garment." That a bidden guest should be denied the festivity's fellowship, and freedom, because he was not clothed in prescribed garb seemed to them so unjust that the whole teaching of the story was modified, and its point lost. The teacher might have told them much about this essential garment—its availability, its desirability, its reasonability, but she did a far wiser thing. Turning to the leading spirit of the class she said, "Frances, how much can you tell us about this wedding garment?"

When Frances declared her dense ignorance on the subject, the teacher proceeded, "We can wait a week, then, for you to post yourself, but next Sunday we will expect you to introduce us to this article of apparel, the understanding of which is necessary to the comprehension of our parable."

It did not prove to be a simple task. In fact, Frances discovered an amazing reticence upon the part of the theologians with reference to the fashions of the Year One. By dint of persistent and intelligent effort, however, she elicited certain information which not only greatly interested her, but made plain the teacher's idea in assigning the task. How to pass on to the class in the best possible manner the results of her investigation was the next query. Finally she decided to *make* a wedding garment, following both the spirit and the letter of the law as she had discovered it.

The report presented to the class on the given topic at its next session proved a most satisfactory one, but it was when the wee garment, fashioned of thin and gaily colored silk, was held before them, that the climax came. That startlingly simple "kimono apron" seemed somehow to open up what had before been such a "hard saying," giving the beholders a new appreciation of the familiar passage.

Simple as such models may be, and crude almost to the point of being grotesque, their educational value is great. Thousands of tiny scrolls perfect in detail and workmanship are turned out by publish-

ing houses and manufacturers of Sunday school goods. They have a certain worth in their appeal through the eye, but the rough little object made by the boy as the expression of a new impression far outweighs the "boughten" one in real importance.

If our aim is not the production of an artistic creation, but the clarifying of impressions and solidifying of ideas, we will not fail to place the emphasis where it belongs—on the wider experience gained by the pupil, through an understanding of one hitherto unconsidered or unrealized fact.

Dexterous fingers can fashion from strips of colored paper a small basket, but its value as an adjunct of the church school lesson is nil unless it seems to say when its young maker's eye rests upon it, "Just think, twelve baskets full of scraps and pieces those disciples picked up after Jesus had fed that crowd with the boy's lunch. What if he had not given all he had to the Master!" When such is the case the basket is more than a mere basket; it has become the sign and symbol of a spiritual truth.

FOR FURTHER CONSIDERATION

In how many different ways could you illustrate the life of Joseph?

Have any fresh ideas for the use of review Sunday come as a result of your study of this chapter?

What objects could you name that would "say 'Peter'" to any who knew his life-story?

Why did the class of Intermediate boys do the studying necessary to the preparation of such models as those described?

What amusement beloved of children may be used helpfully by the teacher? Regarding what details should she exercise care?

In what does the value of the picture made by the Primary children consist?

What do you understand by "apperception"? Why does the teacher in the church school need to carefully observe this principle?

Note the illustration of models mentioned in accompanying cut. Are there any an average boy could not make?

Why does a model convey an idea more quickly and clearly than a verbal description?

Can you suggest a better way of helping the class understand the wedding garment than that chosen by Frances?

What is our aim in the use of handwork?

CHAPTER IV

MASTERING THE MEMORY WORK

It is not necessary to add to the volume of material that has already blossomed into print on the value of memorization. Every thinking person realizes it, and every intelligent teacher plans carefully not only regarding the *what* but the *how* of such work.

In this important phase of our church school activities the teacher is confronted with three distinct problems.

(a) What material the class should cover.

(b) How to add unto head knowledge heart knowledge, or real understanding.

(c) How to make this work pleasurable.

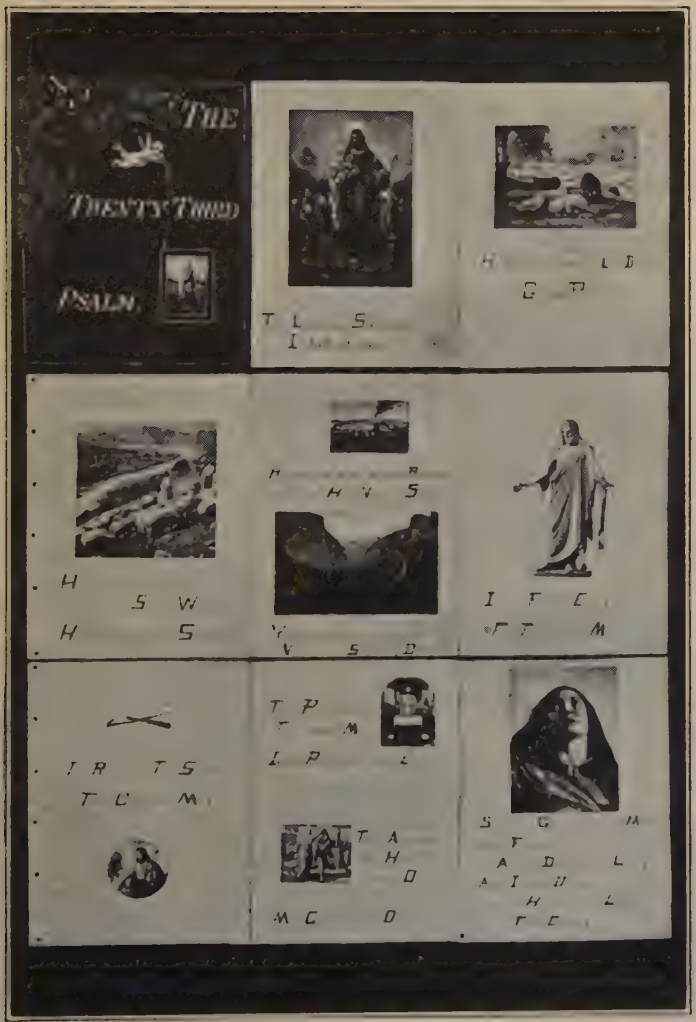
In well-administered departments, before the beginning of the school year, the principal and teachers together arrange the schedule for this memory work, or "promotion requirements," as it is often called, although this name is a misnomer, promotion not being dependent thereon, and memorizing not the only phase of accomplishment that should precede graduation.

If such a schedule is carefully prepared, giving a list of the short verses, the room songs, the prayers, that a little child may reasonably be ex-

pected to learn during each quarter of the years spent in the Beginners' room; a plan for the slightly more advanced and amplified material for memorizing in each quarter of the three years of Primary Department instruction; the much more elaborate and pretentious plan possible of execution in the Junior and Intermediate departments, and all are followed, quarter by quarter, there will be no undue flurry or post-Easter rush to cover a creditable amount of memory work before promotion day arrives.

While it is not within the province of this little treatise to outline suitable memory work for the boys and girls at each stage of their development, a safe general rule to follow in the selection of such material is that it should be within the comprehension, and when possible in line with the interests and experiences of the pupils.

Milton S. Littlefield says that "a vivid picture is essential to the comprehension of the truth." If then we truly comprehend only those things which we can see, it surely behooves us to look well to the furnishing of our mental art galleries, some of which are not crowded with scenic treasures. The creation of "vivid pictures" as an accompaniment to the memory work is very possible, and affords the teacher blessed with imagination and originality a fascinating field for exploitation, while luring the worker not so generously endowed into a fresh field of endeavor which opens constantly to those who courageously take the initial steps.



An illustrated copy of the Twenty-third Psalm, prepared by first year Junior pupils.

One of the first passages of Bible literature to become the mental possession of the child is the beautiful and well-loved Shepherd Psalm. A teacher who wished to have her class get some idea of the meaning as well as learn the words, suggested that each member gather all the pictures she could, from any source whatever, that would fit into the psalm, illustrating a verse or phrase, and bring these to Sunday school, where they would be kept carefully in a box, the idea being that when a goodly number had been collected the class would meet some Saturday afternoon and make a book of pictures. Week by week the children brought their offerings, until it was decided there were enough for a beginning. Then the whole group had a happy afternoon when the collection was spread upon a long table, and the pictures that best illustrated each verse, selected.

As pupils and teacher discussed these pictures in their effort to decide just which most nearly portrayed the idea in the words, a very definite conception of the meaning of each verse, and the whole passage, developed.

The chosen pictures were then neatly pasted on the plain white leaves provided for the book, and the words carefully printed beneath. Covers cut from a green pasteboard box, and tastefully decorated with a small copy of Plockhörst's "Good Shepherd," surrounded by an artistic tangle of blackberry briers carefully cut out and pasted on, with the title of the book, made a most presentable

piece of work. It was more. It was a series of "vivid pictures" of the familiar psalm as it now existed in the minds of six little girls.

Many other psalms, notably the first, eighth, forty-sixth, sixty-eighth, and sections of many of the longer ones, lend themselves readily to such treatment.

The Beatitudes constitute a piece of memory work recognized by the Junior departments as falling well within their range. Both boys and girls have worked out these "blesseds" with the aid of pictures greatly to their own enlightenment, and with very real enjoyment, as well. To such,

> Blessed are the merciful
> For they shall obtain mercy,

is no longer an abstract statement, but has become concrete as it brings to mind the page in their "Beatitude Book" showing the Red Cross nurse on duty, the Good Samaritan, or a careful teamster easing his horse's load, as the case may be.

Hymn memorization is most worth-while work for both the younger and older boys and girls. While we have so many fine old hymns of the church which constitute a part of our spiritual inheritance, we owe it to the children to pass on to them a real appreciation of their meaning and worth. A small but important part of this is the memorizing of such hymns—not merely the first verse, or even the popular "first, second, and fourth verses." There is really no reason why the third stanza should be

Sample pages from illustrated copies of the Beatitudes (upper row), and of the hymn "From Greenland's Icy Mountains."

discriminated against. If the poem is worth a place in our mental treasure-chest, each verse has a value and significance.

Many of these make a most interesting study, and can be illustrated in a manner similar to that described for the Twenty-third Psalm, elaborating the work to suit the ideas and ability of the worker.

This is another form of activity that is adapted to the mid-week meeting of the class, and will serve to link the Sunday session with the social hour. Or it may be used as supplemental home-work and receive extra recognition and credits.

A wonderful hymn for Intermediates to illustrate is the never outclassed missionary ode, "From Greenland's Icy Mountains." Every clause in this masterpiece presents a distinct and finished picture.

One group worked out this hymn with pictures gathered from magazines, guide-books, transportation advertisements, old geographies, and atlases in a way that surprised even themselves, and with untold pleasure as well as profit. The book was prefaced by a short history of the hymn with a brief statement of the writers of words and music. Tasteful and artistic covers completed the volume of which the class, individually and collectively, is justly proud. Many other choice hymns lend themselves equally as well to this method of treatment.

The newer missionary hymn "Fling Out the Banner" has been splendidly worked out on heavy pasteboard cards which when laced together with cord make an attractive panel to hang in home, or

classroom, or to add to the box for the Children's Hospital, or barrel for the Home Mission Station.

Even the children in the Primary room get this idea quickly. One book in a fine collection is the work of a seven-year-old boy, who seeing the older members of the family illustrating their hymns, aspired to go and do likewise. The result as seen on the crooked pages which picture in such plain and childlike fashion "I Think when I Read that Sweet Story of Old," almost makes one catch one's breath, so fine are they in their simplicity, and rich in their suggestion.

While not strictly memory work, the life-story of Bible heroes is a part of the material to be mastered by pupils in the Elementary Division, and may well be carried through the Intermediate and Senior departments. To write out such a story, putting it into book form with plentiful illustrations, fancy lettering, and the addition of maps and charts, makes a splendid piece of work. The title-page, frontispiece, "Table of Contents," and "Foreword" add much to its general appearance, as do the covers which may be as ornamental as they are useful.

Such studies of the Life of Christ, Paul, Moses, Joseph, Daniel, Samuel, Miriam, Ruth, have been finely worked out by the older pupils, while truly wonderful books on the Acts of the Apostles, the Spread of Christianity, and The Exodus are being exhibited by some of our schools in their annual handwork display.

Here again the value is twofold. The undeniable

"Fling Out the Banner" illustrated on cards. With the exception of the Brown picture of Christ (½-penny size) all the pictures were found in the popular magazines, or cut from post-cards and adapted to this purpose.

worth to the writer, who has thus put his ideas into definite and permanent form, is of subjective importance; the objective being represented by a piece of work which may be of the "thing-of-beauty-and-joy-forever" type, convenient for reference, suggestive to other interested pupils, and evincing the worker's knowledge of the subject.

Nor is that all. Littlefield has again said:

"As a scholar gives of himself to his tasks, constantly and unconsciously faculties and character are being molded by the principles underlying his work. Habits of order, regularity, concentration, obedience, and, besides all this, love of study are engendered by summoning the pupil to a definite and attractive task. It is no small gain to make the Sunday school a place of real work and so to give it the same dignity and reality that the day-schools possess. . . Wherein educational methods will inspire any real effort for work's sake, will strengthen habits of diligence and faithfulness, will lead to any service, however slight, they will abundantly justify their use in telling of the Teacher who saw so clearly the spiritual significance of common tasks that he could say, 'he that is faithful in a very little is faithful also in much.'"

Hymns capable of simple illustration:

For the Primary Pupils:

Away in a Manger.
I Think When I Read.
Lord, Bless the Little Children.

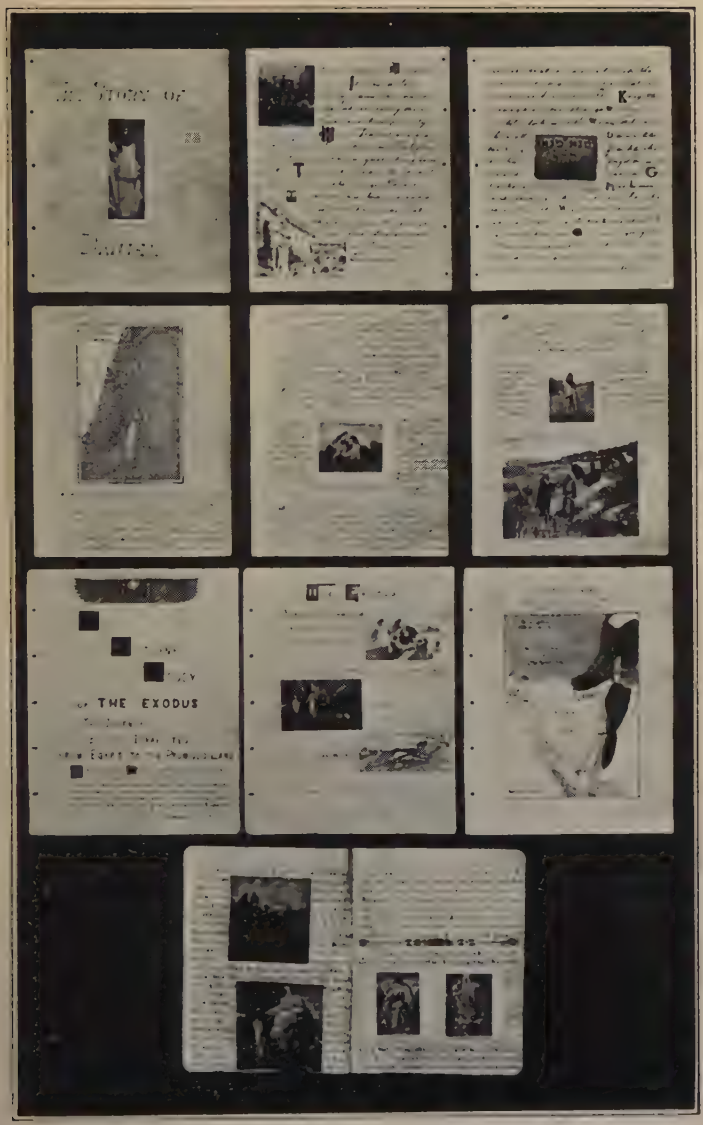
Can a Little Child Like Me?
We Plow the Fields.
The World Children for Jesus.
The Seven Little Sisters (missionary poem).

For Junior Pupils:

Once in David's Royal City.
Holy Night.
Come, Ye Thankful People, Come.
For the Beauty of the Earth.
We Thank Thee, O Our Father.
All Things Bright and Beautiful.
Let the Lower Lights be Burning.
Christ for the World We Sing.
Saviour, Like a Shepherd Lead Us.
There Were Ninety and Nine.
Jesus, Saviour, Pilot Me.
Onward, Christian Soldiers.
America.

For Intermediate and Senior Pupils:

While Sheperds Watched Their Flocks.
There Is a Green Hill Far Away.
Not Alone for Mighty Empire.
O Beautiful for Spacious Skies.
Guide Me, O Thou Great Jehovah.
From Greenland's Icy Mountains.
Fling Out the Banner.
Now the Day Is Over.
Day Is Dying in the West.



First row: Sample pages from a note-book on Daniel prepared by a Junior boy.

Second row: Leaves from the story of Ruth, as worked out by an Intermediate girl.

FOR FURTHER CONSIDERATION

Why are the terms "memory work" and "promotion requirements" not synonymous?

What is a safe rule to follow in the selection of memory work? In the light of such a standard in what department would fall the memorizing of the Commandments? Books of the Bible? Shepherd Psalm? Beatitudes?

If nothing should be taught (as memory work) that the pupil cannot comprehend or take up into his own experience would you make any exceptions to this rule? Where and when would the Ninety-first Psalm fit in?

Wherein lies the value of such a book as the illustrated Twenty-third Psalm described and pictured?

How may the social gatherings of class or department be made to further the educational work of the church school?

Name ten subjects on which illustrated note-books might be prepared.

Give two benefits which accrue from such work.

CHAPTER V

POSTERS AS PROJECTS

This is the day of the poster. To be sure it is not a new device. Under different names it has existed for years. The hideous handbill, the mechanically arranged chart, the would-be artistic plaque are all old and well-known members of the Poster family. Indeed, so inclusive has the name become that it covers now all the old, and many new devices on this order.

The object of the poster is to arouse interest. To this end attention is arrested by some catchy phrase, bold design, or attractive arrangement, and a brief, pungent message given while the attention is held by this visual appeal. It constitutes one of the best examples of the power of suggestion, and its effectiveness none can doubt who remember the large part such posters played in the Great War. Who can estimate the army of givers, workers, fighters, doers-without the world over, who enlisted in their service as a result of those messages through the eye? When the national councils, the Red Cross, Y. M. and Y. W. C. A.'s, the Food Administration, the Library Association, Labor Bureaus, the financial powers, Army, Navy, every department of our great and intricate national organism recognized and

Missionary verses illustrated by a teacher for her class memorizing the words.

utilized this force, it was only to be expected that in post-war times advertisers and the commercially shrewd would be newly impressed with its value. Educators, whether in the public or church schools, following their wise-as-serpents policy, are likewise alive to its possibilities. In fact the ambitious worker in religious education is increasingly conscious that we cannot afford to neglect or ignore any scheme which is successfully reaching the folks on the street; that what has an appeal for boys and girls as they pass up and down our thoroughfares, or brings a message with new force or vividness to the casual passer-by, may have even a more emphatic story to tell the children or young people to whom it is presented with something resembling an adequate explanation. By the same token, a far more lasting impression will be made if those same boys and girls have had a hand in the making or have been encouraged to reproduce such an appeal when presented for their inspection.

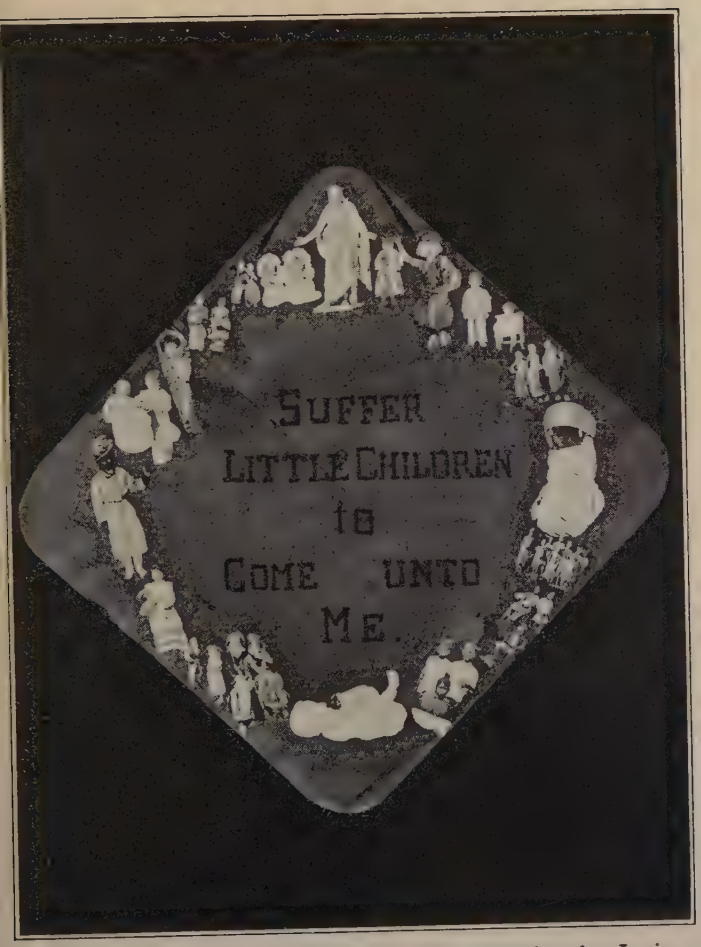
Many who may grant all this still fail to grasp the opportunity at their hand because they hesitate to undertake the preparation of such a work. Of course there are posters—and posters. There is the crude, ungainly specimen which is despite all that useful beyond description; there is the simply arranged, neatly executed one that tells a straightforward story in an unmistakable manner; there is the more elaborate and artistic creation which in addition to its utility has the advantage of being really attractive. Not one of these is to be despised

or underestimated. Always remembering that "our aim is power, not product," while we rejoice in the beautiful poster, we are inexpressibly grateful for the plain, outspoken chart.

For one thing, however, we may as well prepare ourselves; whether simple or complex the preparation of charts or posters requires time. There is no use in ignoring that, or expecting to achieve satisfactory results from slack or indifferent efforts, but, as in other illustrative work, wonders can be accomplished by the willing worker regardless of artistic talent. Ability to use a ruler and crayon neatly, a brush deftly, or a pair of scissors carefully, patience and a measure of ingenuity (which may be cultivated) is all that is necessary for the arrangement of many splendid effects in such telling messengers.

Manila paper makes good foundations for these; heavy bristol board or gray (photographer's) mounting pasteboard is excellent for backgrounds; muslin is still better as it can be folded or rolled, and for some kinds a cheap window shade is best of all as it combines the advantages of all three.

Gummed letters may be bought for use on such creations, look well, and are very easily manipulated as they may be stuck on wherever needed and the chart lettered or figured as profusely as desired, but quite as effective and much less expensive are those letters cut from magazines or papers and neatly glued in place. While rather a tedious work these are so available that they deserve special men-



Poster made of "world children" brought by the Juniors and mounted on a background of yellow pasteboard.

tion, and little fingers will turn off an astonishing number of nicely snipped letters in a very short time.

Colored crayons also do effective work in lettering. When these are used smutting may be avoided by placing the chart so lettered face downward on a piece of soft cloth and passing a warm iron over the wrong side until the letter strikes through. Charts made on muslin and so prepared may be washed without destroying the wording.

Such old friends as the Brown Pictures (Beverly, Mass.) and Perry Pictures (Malden, Mass.) fit into this work with their usual felicity and prove a distinct addition. Hooks and eyes or snap fastenings will be found useful where it is desirable to attach certain parts. Taken all in all the equipment for the preparation of posters is simplicity itself. Anyone can make one at trifling cost that, however crude, is of real value.

The children in a Primary Department working with their principal recently made a poster that is not only a delight to them, but, hanging as it does on the wall of their room, constitutes a perpetual reminder of the lesson it was designed to teach. The figure of the Christ (Thorwaldson, Brown penny picture) with outstretched arms gives the invitation lettered in black crayon on the yellow board which forms the background of the poster, while enclosing the words "Suffer Little Children to Come unto Me," is a wreath of pictures of world children collected by these Primary pupils from various

sources. Not only have missionary leaflets and Sunday school papers made their contribution to this assortment but the popular magazines as well. The Dutch boy with uplifted hand has for years impressed us with the value of a certain brand of paint; the papoose so bound and fettered once adorned the advertisement of a famous western railroad, while the baby on its back joyfully kicking up its heels has attracted many an eye to the particular style of bottle which is clasped in its chubby hands.

The whole is a very simple piece of work, with an unmistakable appeal, representing an outlay of not more than six or eight cents, plus a liberal expenditure of interested enthusiasm and time.

On the same principle is a similar poster made in much the same manner. The background in this case is green bristol board. The commanding figure of Bida's Christ surmounts the endless chain of people representing every corner of the globe, the two hemispheres forming the other connecting link. Looking closely at it we recognize the Indian whose face has become associated in our minds with furniture polish, the swarthy African used by a despatch company in its advertising, a mother and child whose mission it has been to convince us of the advantages to be gained by patronizing a certain steamship service, all now combining to help us realize anew the meaning and scope of the task assigned in the Great Commission.

This poster was prepared in a Junior Department,

Easter poster made by Intermediate girls.

and adorns its walls. Investigation proved that twenty-seven other similar charts were made by these children at home, entirely on their own initiative, and hung in their own rooms. Who can estimate the impression created by this work or the influence of the sermons delivered by these silent preachers?

A group of Intermediates with their teacher supplemented their Easter study with a poster designed to indicate the various appearances of the Risen Lord, to the end that their own understanding of these be clarified and systematized.

On a square of pasteboard they mounted pictures of the meeting of the Master with Mary, of his appearance to the "other women," to the disciples on the Emmaus Road, of Peter, of a closed door, etc. Over this entire square a sheet of heavy manila paper was laid, in the same manner that a piece of glass is placed over a picture before framing, the paper and pasteboard being then firmly bound around the edges with gummed tape. With a sharp penknife little "windows" were cut in the manila paper, which could be opened to expose the picture back of it. Suitable lettering completed the very original and satisfactory representation.

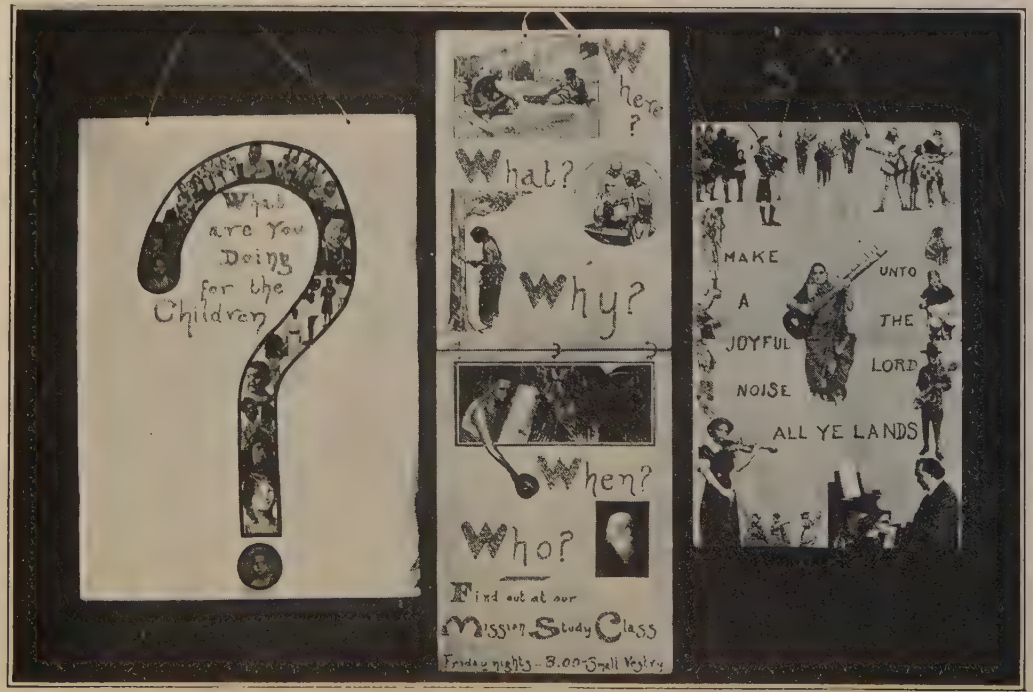
One class has become so interested in this form of work that they have constituted themselves a poster manufactory, and rejoice under the name of "The Posterettes." Any organization in the church wanting a poster made to advertise a mission study class, draw attention to the approaching Mothers'

Day, arouse interest in Children's Day, or for any other phase of their activities, "places an order" with this class, which devises something to meet the demand, and very often succeeds in producing a work at once interest-compelling and well worth studying.

Nor does the value in this work end here. Considerable artistic ability, hitherto unsuspected, has been discovered and under the impetus of such a need developed surprisingly, while others, with some degree of "knack" along these lines have found a new and fascinating manner of making a real contribution to the work of the church. The designing and execution of the pupils' ideas has also led to study and research, which in turn has added many helpful as well as interesting facts to their stock of information. Thus "The Posterettes" have been planning, working, thinking, growing, as their bright ideas crystallize, and they merrily inform the frequent inquirer that

> Chart and poster made by thee
> Interest folks surprisingly.

The lesson of the billboard is undoubtedly, "Catch the eye." But this is not enough; it is merely a means to the end. The compelling poster, having once arrested the attention, quickly follows it up by a concise, pertinent statement calculated to linger in the mind and later influence action. Since such a large proportion of what we know has come to us through our vision, it behooves us to cultivate in



(a) (b) (c)

(a) Poster anticipating Children's Day.
(b) Poster introducing a Mission Study Class.
(c) Poster illustrating the music of many lands.

ourselves and others as well the faculty of projecting helpful knowledge or stimulating ideas in this popular fashion.

As an incentive to flagging zeal which is in itself quite worth-while the poster has few equals; as a new method of presenting an old truth it is standing today very near the top of the list; as an attractive form of approach whose persistence does not detract from the effectiveness of its appeal it is highly to be commended.

Posters may be readily arranged:

Displaying a striking fact.

Asking a pertinent question.

Giving the Commandments.

Telling the Christmas story.

Depicting the growth of prohibitory sentiment.

Describing the growth of the Sunday school movement.

Showing the birds, animals, flowers, or trees of the Bible.

Portraying the musical instruments of the Bible.

Exhibiting the musical instruments of other lands. ("Make a joyful noise unto the Lord, all ye lands.")

Introducing our missionaries.

Presenting our Mission buildings in ———— (any chosen station).

Picturing the books of the Bible arranged according to classification on library shelves.

Indicating on large circular pieces of pasteboard, on which the hemispheres are drawn or painted, the kinds of people living in different zones. Pictures

of boys and girls of other lands may be pasted on the part of the globe in which they live.

FOR FURTHER CONSIDERATION

What do we mean by a "poster"?

Discuss its effectiveness as a teaching force.

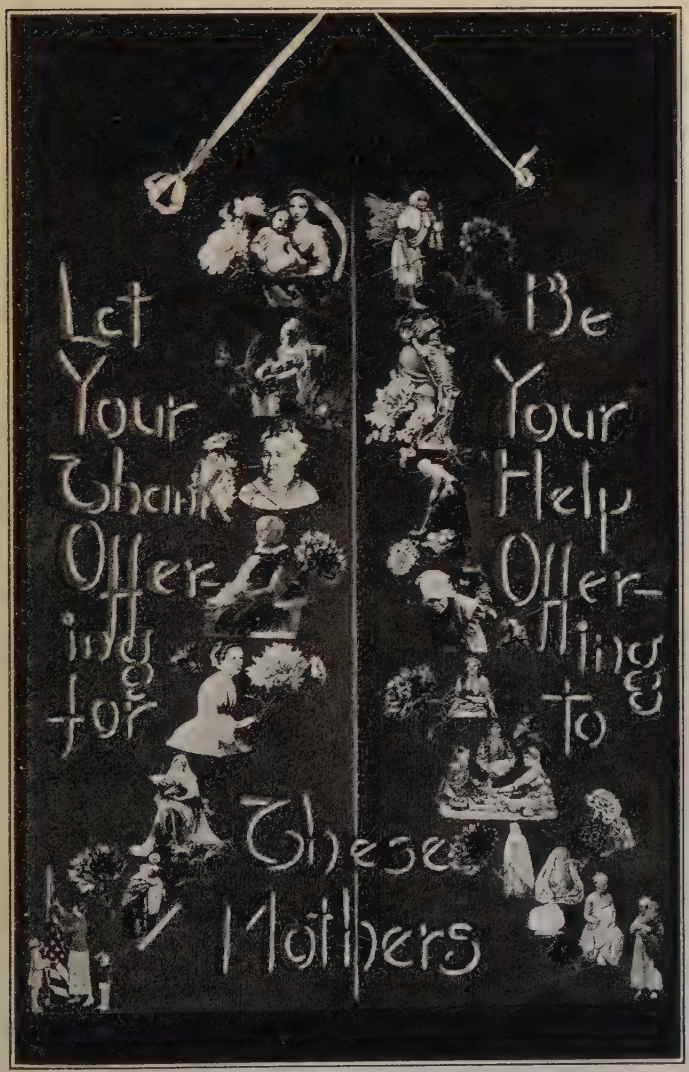
What sort of ability does such work as the preparation of posters demand?

Discuss the poster illustrating "Suffer little children to come unto me."

Describe the Easter poster.

Who and what were "The Posterettes"?

Name two good lessons which might be presented by a poster and which are not mentioned in this chapter.



Mothers' Day poster.

CHAPTER VI

PROJECTS VIA THE SAND-TABLE

The public school may be the church school's greatest ally. Every teacher of religion, whose pupils are still under the tutelage of trained and experienced instructors five days out of the seven, will do well to keep a keen watch on the methods used by them. Whatever holds a boy's attention on Wednesday in the grammar school will be at least equally interesting to him on Sunday in the church school.

A visit to one of these "grade schools" speedily impresses the uninformed with the lavish use that is being made of the sand-table, just a little while ago considered an adjunct of the kindergarten. In like manner many Sunday schools have found it splendidly useful in every department and with all ages. In point of fact the place where it is least valuable is in the Beginners' room, once its only abiding-place.

Little children under school age and so as yet without the modifying, controlling, regulating influence of this potent force, see in the sand-table but a plaything, something to be dabbled in, patted and poked, but with which the greatest liberties may be taken. This is not well. The sand-tray should be

treated with as much respect as is the blackboard, the globe, or the dictionary. This point of view may readily be developed in the Primary children, and must be encouraged, if the device is to take its proper place as a teaching-force.

Every now and then in our Sunday school work we come to a lesson which lends itself most happily to this form of illustration.

Against the background provided by even an ordinary sand-tray these story-lessons told to the little folk take on new and vivid meaning. Nor is it effective only with the children. Many a lesson in the Intermediate, Senior, Young People's, or Adult department would be the better for its clarifying influence, and the pastor at a Sunday-evening service or the leader of the Woman's Mission Circle need not despise the occasional assistance of the sand-table.

In form this tray or table may be as complex as circumstances permit, or as simple as they demand. Where it is possible an arrangement in a wall-cabinet is convenient and economical of space. A zinc-lined tray may be constructed on the same plan as a drawer, to be pulled out for use, and pushed back into place when the lesson is over. A square, shallow box fitted with hinged covers like an old-fashioned work-box, which covers when opened form a substantial shelf on each side of the box and which when closed furnish a good class-table, is another unique form. By far the great majority of such trays, however, are on the simple plan used in

HE THAT IS FAITHFUL IN VERY LITTLE THINGS
IS FAITHFUL ALSO IN MUCH
CHILDREN Obey YOUR PARENTS FOR IT IS RIGHT
GOD IS LOVE
If Ye Love Me KEEP MY Commandments
Be Faithful
I will give to the crown of life

Five illustrated and four illuminated verses. Work of Primary and Junior boys and girls.

the public school, merely a shallow box made of soft wood, with a narrow ledge running around the four sides on which to keep the objects to be used in the demonstration until such time as they are needed.

For use in the church school a good size for such a tray is 36 x 27 inches, as these dimensions lend themselves readily to the proper proportions for a map of Palestine. If the bottom of the box is painted blue, it will help out when the Mediterranean Sea or Lake Galilee is to be in evidence. This inner coating of paint is doubly useful in that it prevents the warping of the box filled with damp sand. When cypress wood is used, however, even water has no ill effects on the tray, although it is heavy to handle.

While beach sand is preferable for such work it is not essential. Where this is not procurable, mason's or builder's sand may always be obtained and makes a close next best. Any variety should be kept damp, but not wet. A generous sprinkling before the tray is put away will usually keep its contents in good order and ready for use.

The teacher inexperienced with the sand-table will find the door to its successful use opens up before the key to so many other situations—*practice*. There is no other magic, no greater charm. The lesson setting, or the map, or the scene designed to be used in the lesson presentation must be worked out carefully and in detail before the teaching-hour arrives, perhaps done over many times until the one

who is to use it becomes perfectly familiar and at home with it. Later the pupils' suggestions will often be of great value, such cooperative work reacting favorably on those who are in this manner also learning by doing.

The teacher who sees the possibilities of sand-work, but who for any reason cannot procure even so simple an arrangement for her class, need not allow her work to be crippled by its lack. One of the unwritten laws observed by all wise users of handwork is, " If you can't get what you want, use what you can get." With this in mind the instructor, until such time as she can procure a more satisfactory one, will use a pasteboard box-cover, which she may hold in her lap, and with which good results may be obtained.

The visitor to the public school who sees this form of project work so carefully wrought out will at once make some mental conclusions. There he may find fashioned from a pile of sand, pieces of pasteboard, wooden blocks, and crêpe paper, a striking replica of " our " schoolhouse and grounds, which includes not only the building, lawns, and walks, but the letter-box on the lamp-post at the corner, and apparatus for basket-ball in the rear. Or it may be an Alpine range, tunneled through here and there for the tracks and trains which are seen far below the peaks crowned with snowy cotton batting, and within uncertain range of vision of the passive men and women who sit on the balconies of the cardboard châteaux clinging to the

side of the precipice and keeping guard over their bits of mossy gardens, with the pink, white, and green paper orchards. He will realize that fingers equal to such work are quite as capable of a real undertaking in the church school. With equal facility and enjoyment such pupils can and will work out other scenes, like the betrayal of Joseph by his brothers; the journey of Amos from Tekoa to Samaria, and his message for the people there; the preaching of John the Baptist on the Jordan banks; the trip across Galilee to the country of the Gadarenes where the wild man lived among the tombs; the spread of Christianity among the little churches of Asia Minor.

A mission station reproduced in a sand-tray, showing the location of the church, orphanage, schools, missionary's home, all of which have long been the center of interest and goal of financial endeavor, with the relative position of the native quarters, the heathen temples, the Zenanas visited by Bible women, the bazaars in which the missionaries preach, the roads by which they penetrate the jungle, will add a fresh significance and sense of reality to the whole subject, and a new interest to a missionary program.

Against such backgrounds the familiar stories may be told with new effect that will not fail to impress even the adult. Care must be exercised, however, that in using such an attractive setting for the story told little children, the fascinating accessories used do not detract from their interest in the

lesson. If we find the tiny doll in the basket tucked among the grasses growing so rank and tall along the river bank, and the gay apparel of the princess and her retinue engage the attention which should focus in the lesson for which the sand-table is merely to supply a background, it will be better to substitute for these cunning toys more prosaic and everyday objects—a little box in which is an imaginary baby, a white crayon for the princess, colored ones for her maids of honor, a shorter one for Miriam, tents for the Israelites made of strips of pasteboard bent double, a larger box for the palace on the hill. Here again the imagination of childhood comes to our rescue, supplying all lacks and making good every deficiency. Meanwhile the very simplicity of the articles used works for us, leaving the pupils' interest free to center in the teaching which is being presented through both the sense of hearing and that of sight.

Since our object is not the creation of an artistic arrangement, but the impression of an idea, the vivifying of a fact, we will not permit ourselves to be carried away with the universal desire to produce an attractive and spectacular effect, but be willing if necessary to sacrifice artistic for instructional values.

And so our old friend the sand-table is finding a new field of usefulness, a wider range of influence, a more dignified place in the curriculum, as it also assumes a position under the generalship of the project method.

FOR FURTHER CONSIDERATION

What should be the relation of church school and public school?

Where is the sand-table helpfully used? Where least useful? Why?

Describe three different kinds of sand-tray.

How is the sand cared for and kept in proper condition for use?

How would you work out on the sand-table the lesson on the preaching of John the Baptist?

What is the danger in using attractive and artistic objects in the set-up of the sand-tray?

What is the object of sand-work?

CHAPTER VII

PROJECT ODDS AND ENDS

There is literally no limit to the uses that the church school teacher may make of such simple project-work as has been described in the foregoing chapters. It is impossible to say that any one phase or kind of handwork is best adapted to any one department, or limit either its scope or use, as each may be simplified or elaborated to suit the ability of the pupils. For instance, children who recognize the charm of the illustrated hymn or psalm, but who may not be quite equal to the sustained effort represented in such an undertaking, are frequently interested in illustrating, in similar manner, the memory-text or key-verse of their lesson.

ILLUSTRATED TEXTS

A teacher at the conclusion of her lesson said to the class: "There is a beautiful picture in the memory-text for today. I want you to put that picture on one of these sheets of paper (passing each pupil a square of smooth wrapping-paper) in any way that appeals to you as really giving the idea in the words."

The immediate result was that each member of

the class at once turned to the lesson-text and read that verse—really *read* it, with an eager interest, and those familiar words,

> The grass withereth, the flower fadeth,
> But the word of our God abideth forever,

began to assume a new significance.

On the following Sunday the pupils presented their various offerings. One girl had found in a seed catalogue a picture of a plot of grass, in a magazine a flower, and in a printed book-list one of the Bible. These carefully cut out, and mounted, with the words of the verse and reference plainly printed beneath, made a piece of expressional work very comforting to the teacher who was concerned that the impression made by this lesson be a real and vital one.

Very many texts may be illustrated in this simple manner, the work necessitating thought and consideration as to the real meaning of the words, and serving to impress it upon the memory as well.

ILLUMINATED TEXTS

All verses do not lend themselves to such picturization, however, and when this is not possible they can always be illuminated or "dressed up." A bit of simple crayon-work, a touch of water-colors, some fancy lettering, a gay border cut out and pasted on, and an attractive arrangement is possible for any passage.

SCRAP-BOOKS

Boys and girls are frequently willing to do for others what they will not bother to do for themselves. They are, moreover, in the Junior period at the very peak of their interest in those situated less fortunately than are they. In the constantly increasing list of articles which may be made for the use of the missionaries, both at home and abroad, perhaps none is more welcomed by them, or the recipients either, than a scrap-book.

One splendid specimen is made of pink cambric, the edges of the leaves having been scalloped by willing fingers. The book is filled with pictures (all in colors) of such things as would interest any child—boys in a snow fight, girls playing with their dolls, automobiles, animals, a house and its furnishings, flowers, fruit, food, a train of cars, a ship in a storm. This book is destined to become the property of the matron of a mission orphanage, to be used to amuse convalescent children, and turning its pages one cannot but realize that a wonderful welcome and illustrious career await it.

The Juniors enjoyed making it too, and found in the work an outlet for their new concern over the children who have not so "freely received."

Nor is the scrap-book welcome only across the water. Groups of boys and girls have been making some for shut-ins, filled with bits of cheery verse, short stories, clever pictures, interesting information. Another set contained jokes and bright

sayings, while for a girl confined to her wheel-chair, who earns a pinched living by making clever knitted and crocheted articles, the girls gathered, from a great variety of papers and magazines, new patterns of all kinds of fancy work, and pasted them neatly in the book they took her one afternoon, "With the Love of the Juniors of the Church School."

HINTS ON PASTING

As most of those who will be the leaders in all such enterprises have not "kept their hand in" with regard to the fine points in the actual work of picture cutting and pasting, a few practical hints may not be amiss.

The cutting out of a picture is a simple process, but one which often requires patience. In this, also, "what is worth doing is worth doing well," and if the same care is put into it that is expended in working out a design in wood-carving, or embroidery, the most intricate illustration can be nicely prepared for mounting. The heavy line outlining the figure is the path along which the scissors should move. It should be followed exactly, and without deviation.

This done, the matter of applying the paste is of next importance. A smooth library-paste is best, the liquids being frequently lumpy and making a rough surface on the picture. Glue is too heavy and smears the work about the edges.

Lay the picture face down, on a firm smooth

surface, being careful that no paste touches the face. Apply the paste thinly to the inside section, but generously to the edges and corners. If there is a slender part, like the branch of a tree, the handle of a cup, the tail of a dog, be particular to give that an extra coating of paste. Before the paste can dry, place the picture quickly in position in just the right spot. Pat it all over gently, paying particular attention to the edges and corners again, and place immediately on a firm, smooth foundation under a very heavy weight, leaving it there until thoroughly dry. Probably no one thing is more necessary to a well-finished piece of pasting than this last item.

DIRECTIONS FOR MAKING LIBRARY PASTE

Dry one cup of flour in oven; pour over it one pint of cold water and rub smooth; pour slowly over this three cups of boiling water, adding more if the paste seems to be too thick; place over fire and after it begins to boil stir briskly three or four minutes. Let it cool, and when lukewarm stir in one teaspoonful of oil of cloves, or cinnamon, or a like amount of carbolic acid. Cork tightly. This quantity makes one pint, and will not sour or mold.

MODELS

The pupils of many church schools are interested in the making of a museum which it is their ambi-

tion to fill, as time goes by, with the fruits of their skill and ingenuity. Such objects are frequently useful in other departments, among the little children who would not be equal to such constructive work, or with the adults who would not devote the necessary time to it. In this connection it will be well to remember that handwork and other similar forms of activity have great value when expressed on the higher level of service. "To do something for (or with) others involves a higher motive than to do something for one's self. The spontaneous impulse of girls and boys to help others offers an opportunity to develop in them an attitude of Christian sympathy and service and to establish habits of giving, which includes not only the giving of money, but that larger gift, personal service." (Susan Mendenhall, in "Things to Make.") This impulse to help others needs to be utilized.

The following models, in addition to those already mentioned, are among the favorites for preparation by a group of Junior or Intermediate boys or girls, directed by a teacher who is in turn assisted by a Bible dictionary and encyclopedia, those plentifully supplied with illustrations as well as descriptive matter, being preferred. The materials needed are such as may be found in any average home, and no financial outlay is involved: The tabernacle, the temple, the synagogue, Oriental house, tent, ark of the covenant, candle-sticks, Oriental table, mill, wine-press, plow, staff, sword, scourge, stocks, crown of thorns, sandal, fishing-net, chariot, coat of

many colors, dolls dressed to represent Martha of Bethany, The Queen of Sheba, a bride of Palestine, etc.

CLAY MODELING

Some models can be molded in clay more satisfactorily than made in any other way. This is true of such objects as a star, apple, or leaf, to accompany one of the nature-lessons with the very little folk; a water-pot, an altar, an Oriental lamp, "five loaves and two small fishes." Without doubt, however, plastic materials find their greatest possibility of usefulness in map-making. Juniors studying the Bible heroes delight to trace Abraham's journey from his early home in Ur of the Chaldees to Canaan, on a clay-map made upon a small pane of glass. The peculiar value of such work lies in the fact that it affords means of presenting height and depth as well as length and breadth. The vastness and desolation of the Dead Sea, Jordan's tortuous course, pear-shaped Galilee of heavenly blue, the valley of Jezreel, the cave of Machpelah, assume a new reality when offset by Carmel's snow-tipped height, the lower parallel ranges and fertile plateaus. Ancient caravan routes, in so many cases marking the site of modern highways, the relative position of the young churches that sprang into life at the touch of the Pentecostal flame, the route from Nazareth to Bethlehem, from Bethlehem to Egypt, Egypt to Jerusalem are transformed from verbal or written phrases into actualities as they are worked out

with due regard to proportion as well as location and distance. Adequate, meaningful images are developed in the minds of the pupils.

A young man to whom the physical background of the life of Christ had never seemed vivid, or even entirely real, molded in clay a map of Palestine 15 x 24 inches. In addition to his close observance of scale he introduced some very interesting effects by the use of simple water-colors to indicate political divisions and degrees of fertility. At the different places familiar to us because so closely associated with the life and work of our Lord, tiny incandescent lights were fixed, so that by pressing a bulb Capernaum would flash forth in red, Nazareth shine with a yellow light, or Bethany shows itself in green, and so on. The completed map is as useful as it is interesting, but its greatest worth lies in the fact that it has "straightened out Palestine" in the mind of its maker, the lesson having not only been learned, but learned happily.

When the equipment permits simple modeling in clay may follow the lesson-story in the study-period of the church school. This form of expression when used outside the Beginners' and Primary departments, however, can be handled more successfully as home-work. Too many possibilities exist in the way of dirty hands, soiled clothing, and smeared furniture, to have it acquire real popularity with average teachers for use during the lesson-period.

While any plastic material will serve such purposes, common clay, to be obtained from the bank

of a stream or a near-by pottery, is most generally used. This, though it hardens quickly and retains its shape well, may be used over and over if it is kept wrapped in a damp cloth. When a large piece gets thoroughly hardened it can be restored to plastic condition if done up securely in a towel and allowed to lie for several hours in a pail of water. Should the clay then be found too soft for use because left longer than necessary in the water, exposure to the sun and air will soon bring it to the desired condition. There is need, however, of constant care on the part of the one who plans to use this adjunct of undeniable possibilities.

Plasticine, on the other hand, possesses all of the advantages of clay, and none of its major disadvantages. It is always ready for use; it requires no care in the way of soaking or drying; it may be used indefinitely, yesterday's water-jug lending itself to the map of today, and, tomorrow with equal readiness, becoming a desert oasis. It "takes" water-colors, is very easily manipulated as it never gets sticky, and maintains its shape although it does not harden and crack. Its two weak points lie in the facts that it is not everywhere obtainable, and it is more expensive than other similar materials. However, art stores regularly include it in their stock and may always be reached by mail; while a dollar's worth of plasticine will furnish the wherewithal for a year's modeling in an ordinary class. One class used a dollar's worth of this material for four years.

"FOR OTHERS"

Cut-up puzzles prove a welcome addition to mission barrels or boxes, and are gratefully received by local hospitals, children's homes, and similar institutions, while shut-ins both old and young find in them pleasant occupation for tedious hours.

The boys and girls like to make these in their midweek sessions, and the work furnishes another outlet for their natural interest in and sympathy for others.

Such pictures as the Sistine Madonna, The Angelus, Sir Galahad, and a host of others, work into this plan splendidly, and are frequently to be found in magazines the desirable full-page size.

To prepare these puzzles is a simple matter. The picture is firmly pasted on a sheet of heavy pasteboard, beaver board, or very thin wood. When perfectly dry it is cut up into small pieces of every conceivable shape. If the pasteboard mount is used and a number of neatly prepared pictures are taken to a wholesale stationer's it is often possible to have them cut with the heavy knives used for cutting quantities of paper. This insures smooth, clean edges, and is ideal, but when not practicable, firm hands and a pair of sharp shears will accomplish the feat. If the heavier mount is used a jig-saw produces bewilderingly satisfactory effects in the way of unusual shaped pieces. Such a cut-up puzzle if put into a neat box, the cover of which has been decorated with a smaller copy of the picture used,

to serve as a guide for the worker, will prove a most attractive and acceptable gift.

Many resourceful teachers are devising new games based on the church school work for the social meetings of their classes. One of the most clever of these is found in the Intermediate Department of the First Baptist Church of Natick, Mass.

This game is planned on the popular principle of the board over which " men " are moved according to the numbers indicated by the spinner in the hands of the player. The board in this case shows in different colors a map on which Paul's journeys are sketched in blue, red, brown, and yellow lines respectively. Each player starts at Antioch, and moves along according to the figure indicated by the spinner. At every stop the player tells of some incident which happened at this place, the Bible being used when necessary to look up the references marked on the map. For instance, the one first reaching Philippi announces as he places his man on the spot, " Lydia baptized here," or " the evil spirit cast out of the fortune-teller," or perhaps " Apostles thrown into prison." In case the player is not familiar with these facts he turns to the reference noted on the map beside Philippi, Acts 16 : 12-40, and reads. Each time the game is played the number of incidents remembered without consulting the text is greater. The value of such a game is too obvious to need comment. Other games will suggest themselves to alert teachers.

FOR FURTHER CONSIDERATION

What is the difference between " illustrated " and " illuminated " texts?

What is their value?

Describe three scrap-books Juniors would enjoy making " for others."

Tell how the most successful pasting is done.

If you were to make a chariot for use with a lesson, how would you proceed?

Wherein lies the peculiar value of clay-maps?

How is clay kept in usable condition?

What are the advantages of plasticine?

Is the memory-text for your next Sunday's lesson capable of illustration? Or illumination? Develop it in the best way and present at next meeting of the class.

CHAPTER VIII

MOTIVATION

Generally speaking motivation may be interpreted as "getting-them-to-do-it." The thoughtful worker in the church school is not satisfied with such a definition, however. To him it is "more than getting a thing done; it is getting it done with the right motives, with appreciation, with enthusiasm, and some personal appropriation of spiritual values." This constitutes a real problem in the minds of many teachers who see the splendid work produced by some pupils in the church schools, but have not yet tried this type of endeavor in their own classes. Like many another anticipated difficulty when once tackled resolutely it does not prove to be as serious as expected.

In the introduction of such ideas the teacher of the average boys' or girls' class has much on her side. There is first the youth's pronounced love of variety. The very fact that it is something different will enlist his interest in a new undertaking, the teacher whose originality and ingenuity is sufficient to keep her class stocked with fresh ideas for their activities being the one who succeeds in holding their interest and sustaining their effort.

Then, too, the public schools have paved the way

for us in such matters. Children who are pupils in both "day" and Sunday schools do not look with as much disfavor on a program of real work in the latter as is often anticipated by their elders. This is nowhere more noticeable than in their acceptance of the idea of a written examination at the end of each quarter. Instructors who have broached the subject with fear and trembling have been utterly taken aback at the eagerness with which it has been received and in chagrin and impatience been led to cry again, "O thou of little faith, wherefore didst thou doubt!"

A teacher whose success in interesting both boys and girls in such "doing" as forms the basis for this brief discussion has given her firm faith in its value and belief in its practicability, has found the observance of a few simple rules to be helpful.

(1) Introduce the new idea with tact and enthusiasm. Never impose a piece of work as a task, or with any feeling that it may not be welcomed. Offer it as a reward for previous work well done: "You were so faithful over our study of last quarter's lessons that I have tried to find something more interesting than anything we've ever tried before for next quarter. As a real treat we are going to. . ." "Juniors," this teacher says, "will do absolutely *anything* that is put up to them with tact and enthusiasm." While this often is true of the Primary children, the attitude of the Intermediates and Seniors cannot always be depended upon with the same degree of certainty.

(2) Never ask a class to do what you as the teacher have not first done. This reacts in two ways. It gives the teacher an understanding of the work suggested that she could get in no other way. After once having trodden the path herself she knows the rough spots, the danger points, the confusing turns; she knows also the joy and satisfaction of arriving at the desired destination, and is in a position to give to the other travelers whom she has started on this way just the meed of encouragement, advice, warning, commendation that is necessary to carry them on to a worthy completion of their undertaking. Not only that, but the fact that the teacher has found it worth her while to do this work is not lost upon the pupil. It dignifies the task in the estimation of the class. It also clarifies the subject, for to actually see the work done according to the teacher's ideas, helps the pupil understand how to approach it, and gives him a clearer conception of it than any verbal explanation would impart. "Example is better than precept." Nowhere is the proverb more true.

(3) Provide worthy objects of endeavor. Give pupils what Stevenson calls "tasks worthy of our powers." No wonder the young people of today look with something approaching derision on the educational possibilities of the average Sunday school. The same heads and hands and hearts that accomplish surprising feats under the direction of the public-school teacher are just as capable of real study and work in connection with their lessons in

the church school. But what do we ask of them? The most puerile tasks, superficial "study," inconsequential exercises. Not only that, but we do not even insist upon these. We are, in fact, frequently amazed if the pupil does take our suggestion seriously, and presents a real piece of work representing actual effort on his part. This is largely due to the lax educational methods observed in Sunday schools of the past. The majority now teaching rarely did any real studying during the days when they were pupils. Had they been held then to a definite program of instruction and activities, our average teacher of today would be a more expert instructor, more equal to his task, more appreciative of his opportunities, more ambitious in his work.

All the more necessary is it that we bend our energies to the developing and training of future leaders which can be nowhere begun more happily and effectively than in the Junior Department. "Line upon line, precept upon precept" we must build up a new idea, a higher ideal of the church school *as a school,* where pupils really learn, because they are truly taught. Dignify the work of the school, make its demands upon its pupils a real challenge, and they will not fail to measure up to the everlasting betterment of all concerned.

(4) Offer some incentive for work well done. While it is true that some of our educators are decrying the use of prizes or rewards it is not often that we find trouble arising from their judicious employment in the church school. As a matter of fact

few of us are beyond the lure of a promised guerdon, and even a simple incentive often proves a steadying influence, or all that is necessary to urge the worker on to the fulfilment of his task. Used with common sense no ill effects need be experienced.

The teacher of a class which was embarking on its first ambitious piece of handwork promised a framed picture of the church to the one whose book was pronounced by a chosen committee of judges best from the point of the thought and care exercised in its preparation. It was only a 3 x 5 kodak snapshot, but when put into a dark-brown frame purchased in the ten-cent store and afterward touched up with varnish and improved by the addition of a brass ring as a "hanger-up," it proved an object worthy of real endeavor, and was finally won by a pupil who still values it highly.

Bibles, Testaments, copies of the Psalms, simply framed reproductions of pictures which have been emphasized in the lesson presentation, photographs of the class group, wall mottoes, all prove helpful aids to the teacher who would encourage her pupils to greater endeavors. The principal of an Intermediate Department offered on behalf of the school a copy of the church hymnal to the member of the department who presented in his third year the set of quarterlies in which the prescribed work had been done most carefully and thoughtfully. When the boy's name had been printed on the cover in gilt letters this was no mean prize. There was never any evidence of heart-burning over the bestowal of

the coveted volume, although much good-natured envy was openly confessed by less fortunate competitors. The fact that the winner did not feel disposed to hide his light under a bushel by shutting his treasure up in a bookcase, but preferred to carry it to church, although not an habitual attendant, and there use it with evident satisfaction whenever occasion afforded, did not prove to be an undesirable feature of the experiment.

Nor need the incentive offered be of as much consequence as those mentioned. The time-honored stars, red, blue, green, silver, gold, when added to the honor-roll opposite the names of faithful workers; a system of credits which recognizes sustained, intelligent effort; the names of such conscientious pupils published in the church calendar at the end of the quarter; are all recognitions of no inconsiderable value. The worth of the reward does not lie in its monetary importance, but in the fact that it acknowledges real work well done.

As long as there is a decided tendency for human nature to abandon a voluntary undertaking when the novelty begins to wear off, unexpected difficulties appear, or the first flush of enthusiasm abates; and since we as teachers must guard against beginnings which do not develop into endings, it may be well worth our while to say to those whom we wish to train in habits of actual study and sustained effort regardless of the temptation to shirk, "to him that overcometh will I give" some recognition of real accomplishment.

FOR FURTHER CONSIDERATION

Name two considerations which make it easy to enlist the pupils' interest in project work.

Give the four rules observed by the teacher quoted.

Discuss Rule No. 1.

Discuss Rule No. 2.

Discuss Rule No. 3.

Discuss Rule No. 4.

Name five worth-while and yet simple incentives which may be offered for satisfactory work done in a class.

CHAPTER IX

UTILIZING THE PLAY INSTINCT

Every normal child, be he white, black, red, yellow, or brown, regardless of environment, heredity, or circumstance, loves to play. "Let's make believe" holds the same magic fascination for the little tolk of today that it exerted over our grandparents in their childhood, and will doubtless be felt by generations to come.

Play constitutes one of nature's methods of preparing the individual for his life of work, and when wisely directed will be found to be of as great value to the expanding mental life as to the developing muscular system.

The peculiar function of the church school is to provide a religious education for its constituency. To this end teachers teach and officers cooperate to the limit of their ability. But no child learns until his interest has been aroused and he, consciously or unconsciously, fares forth mentally into fresh fields and pastures new. When, then, we have a natural interest which lends itself as happily to the work of instruction as does this play instinct, only the short-sighted will ignore it. To recognize and use it in our work is but exercising common sense and following up the line of least resistance.

The experiences through which we pass profoundly affect our whole after life. This is particularly true of the child. But, if childhood is limited in actual experiences, that handicap is more than offset by the facility with which it thinks itself into a situation so thoroughly as to amount very nearly to the same thing.

This wonderful gift of imagination may well be cherished and encouraged. It lies at the heart of much of the play of childhood and is not entirely quenched by the dawning of adolescent literalism. By its aid the child does not merely fancy himself a horse, school-teacher, policeman, preacher, but really thinks himself into these situations to an amazing degree and lives, moves, and has his being according to his ideas regarding the object of his attention, so multiplying the number and range of his experiences a hundredfold. Among the priceless first possessions of childhood should be a considerable and ever-increasing store of Bible tales. To listen to a Bible story is a child's delight; to look at pictures illustrating it enhances his pleasure and deepens the impression; to play it, or speaking more accurately, *live* it, adds to its charm, helps him to visualize the scenes and characters more clearly, and tends to make a much deeper and more permanent impression on his mind.

The little child whose play is naturally so indefinite needs suggestion along this line, but a few hints from the tactful leader will suffice. Such directed "play" provides another means of lesson-

presentation, and affords an opportunity for the "expression" which must follow "impression."

The fact that it is a mental impossibility for our Beginners to follow for many minutes one line of thought, or long remain interested in a story, be it ever so well told, shows us that we must be prepared to vary our program, to use diverse and sundry means to accomplish our end, to call to our assistance every possible aid to reaching the understanding of the child and fixing the story in his mind.

One of the favorite lesson-stories of the Beginners' course is that of the finding of the Baby Moses, with its inevitable teaching of the loving, watchful care of the heavenly Father. When the attention begins to flag and a wave of restlessness sweeps over the circle, suppose our teacher should say, "And now let's make believe, and play this story for ourselves." Immediately she has regained the spontaneous attention of every child. Then, choosing the tiniest one in the room she might continue, "Billie, you shall be Baby Moses, come right up here and sit down on this cushion which will be your little bed. You seven boys and girls will be the reeds and rushes standing around the baby and swaying backward and forward as the wind blows down the river. Barbara, you will be the little sister Miriam, and stand behind this big chair keeping a sharp watch on the precious basket-bed. Ruth, you are the mother up here in your home in this corner running to the door every few minutes

to see what is happening down by the river. And Marjory, you shall be the Princess, and all the rest in this line shall be your friends who come with you down to the bathing-place." Even the first-year children will quickly get the idea and, though their play lacks the precision of an older group, its value to them will be quite as great.

The fact that later, in the home, on the lawn, in the back yard, the same play will be reproduced, and with different groups of children, must be gratifying to the one who remembers that even these little ones are entering the habit-forming period when frequency, recurrency, and satisfaction have the same desirable effect as in the more highly developed period.

The play of Primary children is better organized and more original. On one occasion the story of Daniel in the Lions' Den had been told in Sunday school as an illustration of God's care for his people who are not afraid to do right. That afternoon it all came out in the home, naturally and happily, as the corner back of the big couch became the " den," about which Teddie with folded arms and upraised eyes strode, while Fritz, Hugh, Harold, and Bob rushed at him on all fours, snapping and growling. Presently into their midst ran Little Sister. Going to each roaring " lion " in turn, she patted his head, laying her finger over his mouth. At once he became a fawning creature, rubbing against " Daniel's " side, or lapping his hands. Presently it was " morning," and with it came Frank, a brass

fern-dish upside down on his brown head, the afghan cascading fetchingly from one shoulder. Over the couch he bent with anxious face.

"Daniel, Daniel, my man, are you there yet?" he cried.

"Oh yes, King Liveforever," came back the cheery response.

"O Daniel, I'm so glad, but how did it happen?"

"It happened, O King Liveforever, because my God in whom I trusted sent his angel to close the lions' mouths and no harm has come to me."

The play ended with "Daniel" emerging from the "den" and being duly embraced by the relieved "king," who immediately transferred the robes of state to the shoulders of the hero, invariably retaining, however, the "crown" for the bedecking of his own regal brow.

To these children the old story has become indescribably vivid and real. Such expression of the Sunday school lesson is often possible and may wisely be encouraged.

As the boys and girls grow older and become more familiar with the "Stories of Long Ago," many of these will be found sources of just such genuine and helpful play. The experience of Abraham and Isaac on Mt. Zion, Moses' negotiations with Pharaoh before the Exodus, Gideon's Band and its exploits, Elijah on Mt. Carmel—and numberless others are rich in suggestion that will not be lost upon the boys and girls who have once caught the idea.

A fine discrimination can be cultivated in older children. They will quickly come to realize that Daniel's story naturally divides itself into a few great scenes centering about

" (a) his exile, habit of prayer, enemies' plot, and the king's edict.

" (b) His constancy and fearlessness, the enemies' triumph, the king's chagrin.

" (c) His sentence, the den of lions, angel's visitation, release by the king, and punishment of the plotters."

They will of their own accord gradually systematize the arrangement and bring it within the range of their possibilities of presentation. Their judgment with reference to both dialogue and costuming will need to be trained, but will be found more dependable than might be expected. When it is pointed out that such scenes are far too fine and dignified to be accompanied by grotesque dress or scenery they will not only grasp the idea, but their reverence for and enjoyment of the incidents depicted will be greatly increased.

It is this fine appreciation of the " lives of great men," the new conception of their greatness received through the study of their situations and characters necessary to an intelligent representation, that justifies the place claimed for such work in the field of religious education. At this hero-worshiping age when deeds speak so loudly and the power of example is so potent, we cannot afford to ignore any influence that would encourage the impression-

able boy to "dare to be a Daniel, dare to stand alone." As an adjunct to the church school therefore, and a worth-while form of self-expression at stated weekly meetings, or the social gatherings, such impersonation may safely be encouraged for the sake of the boys and girls themselves, and quite aside from any thought of a possible audience. This may be introduced later as a further step in the evolution of the idea but never as the end at which to aim.

Nor are Intermediates and Seniors lacking in interest over such work. In fact, their representations will be much more artistic and elaborate. Extra care must be exercised not to allow the incident of background and costuming to assume too much importance in the estimation of the young people. These must be recognized as the non-essentials which, while they may contribute to the impression produced, are but, and must ever be regarded as, accessories.

The early history of the drama, when it was a form of worship and had its place before the altar, and the thought of other nationalities regarding it today, as they emphasize the incident, the real suitability and careful participation (as seen in the Passion Play at Oberammergau) will help get this straight in the minds of our young people.

What girls would not fall enthusiastically to the task of reproducing the beautiful story of Ruth with all its pathos and dignity, its indirect appeal for constancy and challenge to fidelity. The pos-

sibilities here for rich climaxes are almost embarrassing as the immortal "Entreat me not to leave thee" lyric, the scene of Boas at the city gate, or Naomi's joy over the Baby Obed are all episodes abounding in the fine emotional and idealizing qualities so dear to young womanhood.

Nor does Ruth's story exhaust prospects along this line. Miriam the devoted sister, Esther the true queen, Dorcas the helpful neighbor, Lydia the broad-minded business woman, Mary and Martha of the Bethany home, with many others will furnish material equally fine and inspirational.

More and more each year our ambitious church schools are using pageantry for the presentation of the Christmas and Easter messages. Much hitherto unsuspected talent is being discovered both in the way of planning for and presentation of such features. In this work we may indulge in more elaborate trappings and suggestive embellishment while not minimizing in the least the greater significance of the less apparent values. A careful study in planning will make it possible for the onlooker to get quite as much by way of suggestion from what is omitted as from that actually presented. This is equally true of stage setting and accompaniments. The simpler costuming is often far more satisfactory and effective than the more elaborate which so easily becomes crude and bizarre. It is the giving of the message on which care and skill are to be lavished; all else is but incidental. Such work is of unfailing interest to the public,

crowded rooms and requests for repetition attesting to its popularity. Nor are such services ever regarded in the light of "entertainments" or preceded by an admission fee. They are very truly a form of our worship, an expression of our religion, a demonstration of our devotion.

Powerful as is the objective appeal of such presentations, this is secondary to their subjective value. The real participant "gets more out of it" than the most appreciative witness. There are on every hand instances where a lesson has been sensed, a teaching brought home through such means with more effect and greater force than possible in other ways.

A set of "living pictures" was being produced by the Junior and Intermediate departments of a church school as its contribution to missionary week. One picture showed the process of foot-binding as practised on the girls of China, a sturdy eleven-year-old lass taking this part. With the aid of that magic alchemy, imagination, Ella had so completely thought herself into the situation that she all but endured the physical suffering involved. Afterward she came to the leader. "What is being done," she asked, "to teach the Chinese how dreadful a thing it is?" and then almost in the same breath, "can I help any way?" Today Ella is a member of a Student Volunteer Band in college, all but ready for her life-service to the girls and women of China. "I got the idea then, through those 'living pictures,'" she says, "and I've never gotten away from it."

Is it not time for the Christian church to insist upon lifting to a much higher level the dramatic work which holds such an unmistakable appeal for humanity, recognizing its possibilities for the development of Christian character and graces, refusing to allow it to be monopolized by debasing influences, and restoring something of its early prestige and dignity as a handmaiden of the church?

At any rate, it belongs unmistakably among those forms of project-teaching well within the reach of the church school, affording us another means of "learning by doing."

This subject is developed in more detail and at greater length in the following books, which are heartily commended:

"The Dramatization of Bible Stories," Miller.

"The Good Samaritan and Other Bible Stories Dramatized," Cole.

"The Use of the Story in Religious Education," Chapter XIX, Eggleston.

"Educating by Story-Telling," Chapter XI, Cather.

"The Sunday School Between Sundays," Chapters IV and VIII, Knapp.

FOR FURTHER CONSIDERATION

Is play an instinct? Prove it.

Has it any value to the child?

Why should the teacher follow wherever possible the lead of the pupil's interests?

How would you "play" the story of the coming of the Wise-men with a Primary group in the home?

How would you "act" the story of Jacob's deception of Isaac with a class of Junior boys in a one-room school?

Into what parts would you divide the story of Jephtha's daughter for dramatization by an Intermediate Department?

How would you interest a class of young people in the presentation of the scene with Elijah on Mt. Carmel?

Plan a series of scenes to be given by a men's class based on the settlement of the controversy between Abraham and Lot.

What gives such work a real place in religious education?